

# MME. KOSHETZ'S DEBUT IN LAST CONCERT UNDER STOKOWSKI

## ARMY SCHOOL BAND SOLO CELLIST AND ORCHESTRA HERE

Last Orchestral Concert of Season Brings Philadelphia Players Under Dr. Stokowski, With Celebrated Russian Opera Artist, Mme. Nina Koshetz—Alden Finckel, Cellist, to Give Recital at the Playhouse—And a New Thrill Is Promised in the Concert by the Fine Band From the Army Music School on Tuesday Evening.

By JESSIE MacBRIDE.

KOSHETZ is a new name in the musical firmament. Mme. Nina Koshetz, soprano from the Moscow opera, will make her Washington debut as soloist with the Philadelphia Orchestra under Leopold Stokowski at their last concert of the season on next Tuesday.

Mme. Koshetz's American debut was made with the Detroit Symphony Orchestra, under Ossip Gabrilowitsch, and that great pianist-conductor writes a personal letter that justifies the critics in acclaiming her "one of the world's greatest vocalists."

"As you already know by my telegram," writes Gabrilowitsch to Mme. Koshetz's managers, "the beautiful singing of Madame Koshetz completely captured the Detroit audience. She was given an ovation at her appearance with our orchestra last night and ever since I have had people thanking me for what they termed the finest concert we have had. I wish to thank you for the privilege you have given me of being the first conductor to present the great artist to an American audience."

"The event must rank as historical," writes the Detroit Journal. "There is only one voice on this continent that can be mentioned in comparison with this diva's utterance of song." And the News says, "She could lament the passing of a czar or sing mellow nuptials of an emperor—and Lenin would take off his hat."

Mme. Koshetz is using exclusively in her first appearance in Washington. But, as in all of cultured Russia, this singer is equally at home with the French language, though last autumn she was not speaking English.

A striking personality, with jet black hair drawn back simply from her forehead, she reflects personally the magnetism that she shows in opera or concert. Her singing voice is said to be of "a quality hard to describe, smooth and flexible and tinted with a pale ochre that suggests the rich mellow of the oboe tone." And yet this artist is a soprano.

LEOPOLD STOKOWSKI, since coming to Washington, received an honor from the city of Philadelphia that brings with it a high tribute to the power of music, as well as to the splendid achievement of this great artist and musician.

It was the \$10,000 prize awarded by Edward Bok, prominent Philadelphia and former editor of the Ladies' Home Journal, for the individual who had done the most for the city in the year just closed.

The decision was made in favor of Dr. Stokowski, the presentation being made at the Academy of Music on March 8, by chairman of the board of trustees in whose hands the decision was left.

The award was contained in a beautiful casket designed by Miss Violet Oakley with her remarkable artistic taste, and carried out with fidelity by Douglas Gilchrist, the instructor in metal work at the School of Industrial Art. Mr. Gilchrist threw aside all other work for a month gave of his best so that the casket should be ready in time.

As spokesman for the trustees and for the donor, who, with his customary self-effacement, had remained absent, Dr. Keen said: "Mr. Stokowski—Near the base of the Acropolis, in Athens, there still stands a beautiful monument erected almost twenty-three centuries ago by Lycistrates, to commemorate the triumph of a boy chorus. Even the inscription is still legible. It was the Philadelphia award of that day in a music-loving, artistic country. We are, therefore, but reviving an ancient and honored custom."

"You have done a wonderful work. The members of the Philadelphia Orchestra, to whom I tender all Philadelphia's cordial thanks, have been trained by you virtually to a military precision. The Philadelphia Orchestra is recognized today as the leading orchestra in the United States. It is as a standard by which other orchestras are judged. With this symbol of antiquity and his worth, Leopold Stokowski is honored as an advance of the music message of the future. Washington also pays tribute to his artistic appreciation."

AMERICANS in Art, we welcome, also. Coming to us this

week is a very gifted lad of our own city, Alden Finckel, who, though still in his teens is showing that the true art spirit may be born and cultivated in the United States. He gives a recital here this week at the Playhouse, and he reflects the musicianship of Ernest Lent of this city, his first teacher, and of Alvin Schroeder, the much loved first cellist of the Boston Symphony, with whom he has spent the last two years.

Devora Nadworney, the young contralto who was heard here recently as soloist when the Rubenstein Club presented the prize winners of the National Federation of Music Clubs, will sing next Thursday evening with the Choral Music Club of the Government Hotels, in their concert at the Recreation Hall.

The importance of this event is that this young American has won encouraging recognition from our musical public. She not only won the first prize of this nationwide contest, but she has won our approval and her coming awakens interest that should begin to build for her a place among the "coming" artists of America.

OUR "Army Music School Band" brings the culture of the last ten years in the work of a "student" organization of army men who will be the players and the leaders of the army bands of the future.

Their concert on Tuesday evening, at Central High School, under the direction of William C. White, W. O., principal of music of the school, will be something new and something stirring in the music of the city. For indoor purposes, the band lets the reeds predominate, giving a soft effect quite like the body of stringed instruments of the orchestra. They play delightfully, with fine tone, splendid rhythm, and a grasp of the type of their programs that shows sincere musicianship.

The Army School Band is a mature group of musicians, and they offer programs of musical worth with a spirit that "gets" you. Washington should know what is happening here in music, at Uncle Sam's barracks, by hearing this band.

### Stokowski Leads Last Philadelphia Concert

THE Philadelphia Orchestra, under the direction of Leopold Stokowski, will give the last concert in its series here on Tuesday afternoon, April 4, at the National Theater. The soloist will be Nina Koshetz, who is declared by well-known Russians now resident in the United States to be the foremost singing actress of her native country. She arrived in America a year ago from the Orient, where she had been concertizing and appearing in opera since 1918, when she was obliged to flee from Russia. Mme. Koshetz's vocal studies were pursued in the Moscow Conservatory, where she was a pupil in singing of Folia Litvinne, the famous Russian soprano, and of Taneiev in composition. She received instruction in acting from Stanislavsky, director of the Moscow Art Theater.

Mme. Koshetz has chosen for her appearance here the "Letter Scene" from Tchaikovsky's opera "Eugen Onegin," the "Reverie and Dance" from "The Fair of Sorotchkin," by Moussorgsky, and a novel composition by the modernist composer, Prokofiev, called "Melody," which is actually a song without words.

The orchestra will play "The Flying Dutchman" overture (Wagner); "Scottish" Symphony (Mendelssohn) and Richard Strauss' superb tone poem, "Death and Transfiguration." When Mr. Stokowski presented

THREE artists of the week: Mme. Koshetz, the famous opera soprano from the Moscow Opera, who will be heard here for the first time as soloist with the Philadelphia Orchestra; Leopold Stokowski, the gifted conductor of the Philadelphia Orchestra, who has just received an epoch-making tribute from the city-home of his orchestra, and Devora Nadworney, the young American contralto, for whom is prophesied an opera career and who will sing here this week.



MME. NINA KOSHETZ

LEOPOLD STOKOWSKI

DEVORA NADWORNEY

these works at a recent concert in Philadelphia a number of critics declared that the concert was one of the most beautiful and inspiring of the season. The symphony, which was particularly well received, formed a striking contrast to the sonorous works of the two Richards, who have been so largely responsible for the revolutionary movement in music.

### Leopold, Soloist with Army Music School

RALPH LEOPOLD, concert pianist, who is known in Washington because of his visits here at the home of his sister, Mrs. Newton D. Baker, is the soloist for the concert of the Army Music School Band that will be given at Central High School auditorium on Tuesday evening, April 4, at 8 o'clock.

The Army Music School Band, under the direction of William C. White, principal of music, with a single selection under Rocco Resta, instructor of the school, will give a program that proves them already accomplished ensemble players. They will play, under Mr. White, "Coronation March" (Tchaikovsky); overture to the opera "Sicilian Vespers" (Verdi), and for finale, selections from the opera "Mefistofele" (Boito). Under Mr. Resta they will give the symphonic work "Les Preludes" of Liszt. Mr. Leopold will play, in two groups of solos, "Rhapsodie" opus 11, No. 3 (Dohnanyi); "By the Sea" (Arensky); "Musical" (Gauzer), and "Etude Heroique" (Leshchitzky).

### Alden Finckel 'Cello Recital at Playhouse

ALDEN FINCKEL, our Washington 'cellist, who has been taking a finishing course in Boston for the past two years, will give an interesting 'cello recital on Wednesday evening at the Playhouse, on N street, at 8:30 o'clock.

His program is: "Concerto" No. 1 (Saint-Saens); "Menuet" (Johann Matheson); "Lento" (Chopin); "Tarentelle" (Gossman). He will play the elaborate "Variations Symphoniques" of Boellmann, and close his program with a group consisting of "Kol Nedri" (Bruch); "The Bee" (Schubert), and Hungarian Rhapsody" (Poper).

Elden Finckel comes of a musical family and he will be accompanied by his sister, Constance Finckel. He was a student of the Washington College of Music, studying there under Ernest Lent, and later under Alvin Schroeder in Boston. His musicianship has been praised in several cities of the East, where he has played recently.

\*Tickets are on sale at the office of T. Arthur Smith, Inc., 1306 G street northwest, or at the Playhouse Wednesday evening.

### Paulist Choristers Here Soon In Concert

THE Paulist Choristers of New York, who will give their annual Washington concert at the National Theater April 21, claim a

most unusual record in the matter of having given concerts before many of the famous men of the world. Under the direction of Father Finn, organizer and conductor of the choir, the organization has given special performances before Pope Pius X, Cardinal Mercier, the late President Roosevelt, former President Wilson, President Harding, President Falliere of France, the Governor General of Canada, the late Cardinal Gibbons, Ambassador Jusserand, Marshal Foch, and Archbishop Hayes.

The personnel of the choir is drawn from practically every section of the United States, as is shown by the birthplaces of several of the soloists. Master Jack Huber, a brother of the former famous solo boy, Tom Huber, is a native of San Bernardino, Cal. Eugene Gullfoyle is from Cincinnati, and Eddie Slattery, who, in addition to his vocal accomplishments, is a very proficient pianist, was born almost in the shadow of Liberty Castle, New York, where the choir now has its headquarters.

### Devora Nadworney to Sing for Music Club

THE Music Club of the Government hotels, a girls' chorus under the direction of Claude Robeson, will bring a singer back to Washington who made a marked impression when she was first heard with the Rubinstein Club recently.

Devora Nadworney, contralto, of New Jersey, won the first prize of the National Federation of Music Clubs at their biennial last year. Washington predicts a future for this very gifted American singer.

This recital, unfortunately, is solely a club affair, for the recreation hall of the Government hotels only accommodates 100 people. The chorus club has seventy voices, and they will sing the Nevin suite, "A Day in Venice," and the chorus arrangement of "Nymphs and Shepherds," by Zibbaird, to be given with a double flute obligato. The officers of the club are Corinne C. Christian, president; Jessie B. Bishop, secretary and treasurer, and Margaret Monros.

### PRIVATE SAXOPHONE INSTRUCTIONS

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### 'Adventures' in Music By Miss Marion Reed

A LECTURE-RECITAL on "Adventures in Listening" will be given by Marion Reed, of the Arthur Jordan Piano Company, with the Ampico in the Chickering as illustrators, on next Wednesday evening, April 5, at the Thomson School. Miss Reed has arranged this program for the Arkansas Society, and so versatile and interesting is this very gifted talker that she is sure to bring the human side of music to her hearers.

Miss Reed takes a composition, finds its beauties, fits it into its historical place, makes one so well acquainted with its composer and its environment that music becomes a nearer and dearer experience through her words.

### Asset for Camp Life In Kann's Victrolas

A SPECIAL sale of Victrolas that look like the large cabinet machines, but whose record-stand and the Victor machine itself are separate, is being offered at Kann's Victrola department, at a price that makes it possible to prepare now for the summer vacation, with music and singing by moonlight, or with a machine that may fit into your canoe. A small cash payment secures the outfit.

Records, too, are included in this special offer, with a No. 9 Victor instrument, the cabinet, and the music to begin a library. It's a good idea for small club houses and frat homes, for the No. 3 Victor is easy to carry. One may buy the portable Victrola alone, too, if that meets all demands.

### National Opera School

EDOUARD ALBION, President. 1814 G street N. W. Training School of the Washington Opera Company's Productions. Samson and Delilah, Aida, Faust, Carmen, Pagliacci, Bohemian Girl, etc. Vocal, Orchestral, Ballet and Dramatic Departments under distinguished directors from New York city. Arnold Volpe, Paul Tchernikoff, Enrica Clay Dillon. Exceptional advantages to aspiring singers. Private coaching ensemble and professional experience with world-renowned singers. Managers auditions arranged here and in New York city. Classes Now Forming. Telephone Franklin 6196. MUSICAL INSTRUCTORS. PIANO LESSONS—Beginners preferred, by graduates of Yonkers College of Music; address Champlain, Apt. 22. Also play at parties and weddings by appointment.

## The WELL-DRESSED MAN

By ALFRED STEPHEN BRYAN

Our Daily What To Wear And When And Where To Wear It

NEW YORK, April 1.

### The Salt of Style.

THOSE who borrow from abroad their expressions, both linguistic and facial, are fond of terming the double-breasted jacket a reefer. This name is derived from sea-faring men, reefers of sails, who were the first to adopt the double-breasted coat as a sort of badge of their calling. Even today all sailors, skippers and yachtmen wear it, possibly for its greater warmth and snugness. It is a common misbelief that the double-breasted jacket is only suited to certain figures. If it be well-cut and well-fitting, with a properly gauged waistline, any man, unless far below normal stature, can wear this garment becomingly. Just as slender body-lines can be put into the double-breasted jacket as into the single-breasted affair.

Of course, if the d. b. jacket has a lengthwise pattern, say, hairline or chalkline or pencil stripes, the impression of height is more sharply stressed than in plain-colored woolsens.

The packet, illustrated here, is a spruce springtime fashion-model, showing two buttons; the long, rolled, overlapping lapel; the wide, low-notch collar and the angular lapel corners.

This garment curves moderately to the waistline and is kept trim and close over the hips. The waistcoat is cut to reveal one button above the jacket opening. Pockets are flapped; sleeves are of fairish width; front buttons are farther apart than heretofore.



### For Breast Pocket.

FASHION is so generous to women and so parsimonious to men. It allows a woman play upon every note of color, so that, in comparison, she can make a rainbow, a Mandarin's coat and a stained-glass window fade into a black-and-white sketch. Contrariwise, a man's opportunities to express his color-sense are held down to the incidentals of dress.

Taking the handkerchief, than which no article can be more downright practical, the weavers and designers have given to it all the colorful character of a man's cravat, making it just as expressive of taste and personality.

From soft linen to sheer silk crepe; from a single color to three and four combined into one square, the handkerchief of today should be chosen with forethought to harmonize or contrast prepossessingly with suit, shirt and scarf.

Illustrated alongside are innovations in silk and linen handkerchiefs for spring, introducing the broad, barred border with stripes surmounting it, as well as the barred border with blocked corners.



### The Eternal Stripe.

LIKE good manners, some things never change, because, forsooth, they cannot be improved upon. One of the oldest and boldest patterns in men's scarfs is the stripe. Simple or sumptuous, single or cluster, cross or diagonal, the stripe has outlived all the whims and windings of fashion. It comes back each spring with the leaves on the trees.

Up to this season, what the amiable salesman terms "neat effects" have prevailed in cravats. Today, however, we are going in for the most vivid of colorings in club, college and regimental stripes of one sort or another upon dark-colored backgrounds.

Portrayed here is a modish effect in cluster stripes, that is, stripes grouped to form a striking pattern in contrast to the plain background. While this scarf forms a narrowish knot, the aprons are full, pointed and flowing of end.

In choosing a scarf, one should be mindful of the collar it is to pair off with for shape, and the shirt and suit it is to accompany for color. Scarfs of the same color, but of a different shade of that color than shirt or suit may quarrel with one another vehemently.



## Instrumental Hits

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